Exhibits & Programs Guide

308 CONGRESS ST, BOSTON, MA 02210

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Welcome to *Native Voices*!

By hosting the *Native Voices* exhibit your visitors gain access to a highly engaging exhibit that introduces families to contemporary communities of Indigenous peoples through hands-on activities, compelling immersive environments, and evocative cultural material, both old and new.

Visitors will meet members of the Passamaquoddy and Penobscot of Maine, the Narragansett of Rhode Island, and the Aquinnah Wampanoag and Mashpee Wampanoag of Massachusetts through a series of environments and activities in each of the four New England seasons. You can toboggan down a hill in Maine with Kaia, a young Penobscot, practice beading in an artist's studio on Cape Cod, meet students in a classroom at the Nuweetooun Tribal School in Rhode Island, and explore a cranberry bog and the Aquinnah Tribal Museum on Martha's Vineyard. Taking us far beyond traditional tales of the "people who met the Pilgrims," this hands-on exploration introduces five thriving New England communities as they work to balance cultural traditions with life in a modern world.

Beginning in summer 2017, the exhibit will travel to several host institutions over a three-year period. Thanks to funding from NEH, the exhibit will travel rent-free. The key innovation of this project resides in BCM's newly developed materials that will help the host museum use the opportunity of the exhibit to expand their skills for engaging with Native communities and developing cross-cultural partnerships that can extend beyond the tour. For *Native Voices* and for other Native programs originating at BCM we have developed an effective model for identifying and collaborating with Native tribal members in ways that highlight and respect Native talent and honors both traditions and contemporary adaptations.

With this grant we have worked with Native advisors to create a cultural competency training video for museum staff and revised educational materials to accompany the exhibit. Additionally, the exhibit will include a display case for each museum to install cultural materials Indigenous to the local region, as well as graphic templates for their use. Each host museum will also receive educational materials and public program templates to facilitate local collaborations.

Hosts of *Native Voices* through this grant, will be responsible for the following:

- Training all staff using video and guide;
- Partnering or working with an Indigenous group local to your region;
- Implementing programs based on exhibit resources (or creating programming collaboratively with your partnering group or groups);
- Counting or estimating visitation to *Native Voices* while it's at your institution;
- Completing a short survey prior to installing the exhibit, and a post-survey about your institution's experience with *Native Voices* near the end of your time with it (note: this is a survey for you and other staff members, not for visitors);

Collecting a sample of surveys from visitors who attend programs in the *Native Voices* exhibit (BCM will provide the survey template forms).

If at any time you have questions about the materials in this guide or the exhibition, please contact the Traveling Exhibits Manager at Boston Children's Museum.

Salesandrentals@BostonChildrensMuseum.org
(617) 426-6500 x370

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Advisors

Native Voices was created by our Advisors with simple guidance from the experienced Exhibits & Programs staff at Boston Children's Museum. Every word in the exhibit script and in the exhibit itself was written and approved by this group of amazing people.

If you wish to add content from tribes in your area, we strongly encourage you to contact members of those communities. Let their voices speak.

Joan Avant Tavares, *Mashpee Wampanoag*
Former Tribal Historian, Mashpee Wampanoag; Project Coordinator, Mashpee Wampanoag Museum

Don Barnaby, *First Nation Mi'kmaq/Lisuguj Quebec*
Board of Directors North American Indian Center of Boston; member of Advisory Board, Massachusetts Commission on Native American Affairs

Judy Battat
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Traditional Wabanaki birch bark craftsman

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Former Director, Wampanoag Indigenous Program, Plimoth Plantation; Program Director, Aquinnah Cultural Center

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Cultural Education Coordinator, Penobscot Nation

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Carol Lopez, *Mashpee Wampanoag*
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Former Tribal Chief, Passamaquoddy Nation

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Tribal Historic Preservation Officer, Wampanoag Tribe of Gayhead, Aquinnah, Massachusetts

Advisors for the 2016 National Endowment for Humanities (NEH) Sponsored Tour

Amy E. Den Ouden
Associate Professor, Women's and Gender Studies Department and Affiliate Faculty, School for the Environment, University of Massachusetts Boston

Amy is a cultural anthropologist who has engaged in collaborative work with Indigenous communities in New England since 1991. An advisor for the original *Native Voices* exhibit, she brings her research and commitment to community-based work to the further development of the exhibit and its educational materials.

PhD University of Connecticut, Storrs, Department Anthropology, 2001.

Perry Ground, *Onondaga*
Traditional Storyteller and member of the Turtle Clan of the Onondaga Nation

Perry uses traditional storytelling to promote understanding and appreciation of the history, culture and beliefs of the Haudenosaunee (Iroquois) and in living history interpretation. He is currently Project
Director of the Native American Resource Center in Rochester, N.Y. He specializes in educating children and adults in a museum environment with hands-on activities.

Cornell University College of Agriculture and Life Sciences, 1991.

Lorén Spears, *Narragansett*
Director of Tomaquag Museum and Nuweetooun School, and a member of the Narragansett Tribe

Lorén focuses on educating the public regarding Native issues, history and culture and creating opportunity for dialogue that enlightens all people to the myriad of perspectives regarding our collective history. Lorén served as an advisor to and part of the exhibit *Native Voices*, and has conducted numerous educator and museum staff workshops on Native communities and their perspectives. Lorén and the Tomaquag Museum will help BCM produce video training materials to be used by host sites for staff and educator training.

MA, University of New England, Biddeford, ME; BA, Elementary Education, University of Rhode Island.

Machel Monenerkit
Deputy Director at the Smithsonian's National Museum of the American Indian (NMAI)

Machel provides programmatic and administrative input for the day-to-day operation of the Museum's three facilities. Machel directly oversees the NMAI's Financial Planning Office, Executive Planning Office, Office of Administration, and the Institutional Partnerships Office as well as the Executive Office support staff. She is a member of the Comanche Nation of Oklahoma and has co-chaired the Smithsonian's American Indian Employee Network (SAIEN) since 2002. Machel served on as an advisor on the *Native Voices* exhibit, and will continue to advise on its current iteration and tour.

BA, University of Oklahoma.

Additionally, we'd like to thank Terry Snowball, Repatriation Coordinator at the Smithsonian's National Museum of the American Indian (NMAI) for their contributions to this process.

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Goals, Objectives, and Messages

Context

This exhibit will introduce museum visitors to several different Indigenous communities from New England. Hands-on activities, compelling immersive environments, evocative cultural materials, and engaging media will tell the stories of the Penobscot and Passamaquoddy of Maine, the Narragansett of Rhode Island, and the Aquinnah Wampanoag and Mashpee Wampanoag of Massachusetts.

Goals

- Convey an authentic portrait of five contemporary Indigenous communities from New England.
- Broaden the general public knowledge and understanding of Indigenous peoples.
- Illustrate the deep connection that Indigenous New Englanders feel for their ancestral lands.
- Explore the connections between generations that preserve and evolve cultural traditions and arts.

Rationale

Children and adults alike have a strong interest in Indigenous cultures and histories. This fact was very much evident when the Boston Children's Museum conducted front-end evaluation for this exhibit in 2006. Between August 27 and 31, 2006, the museum interviewed 30 children (ages 6 to 16) and 40 adult visitors onsite. Virtually all (95%) of the adults said that they believed it important for "children to learn about Native Americans," primarily because of the topic's importance in understanding US history but also because the "need for children to learn about cultures and diversity."

At the same time, most visitors knew very little about contemporary Indigenous New Englanders. Most children "indicated that they 'didn't know' where Native Americans might live," except "on reservations." Others thought that Indigenous Americans only lived somewhere in "the West." Only a few identified New England or Massachusetts as being home to Indigenous communities. Adults fared a bit better, with about a third indicating an awareness that Indigenous peoples lived throughout the nation. But even among adults, the belief persisted that most Indigenous Americans lived in the Southwest and on reservations. Just by demonstrating the thriving culture of Indigenous New Englanders and showing that Indigenous peoples live in all kinds of settings (in cities as well as reservations and rural areas). *Native Voices* will fill a very real gap in knowledge.

The surveys also indicated enthusiasm for the hands-on approach envisioned for the exhibition. Children expressed strong interest in "exploring a weetu" and "playing games." Adults wanted to learn about and create designs, and to touch cultural materials. Research into the development of children in our target age range (4 to 12) indicates that full-body activities like riding a toboggan are ideal for younger visitors (ages 4 and 5). Opportunities to "make things" are appreciated by older children.

Children were also interested in broader cultural themes, describing an interest in "meeting people with interesting jobs" and seeing "a map where Native Americans live today." From a developmental standpoint, this is in keeping with children's gradual awareness and interest in cultures other than their own. Younger children relate to others by comparing similarities and differences with their own lives. Slightly older children (ages 6 to 8) demonstrate an awareness of geography, an understanding of community, expression of self-identity, and a lot of curiosity about others. The oldest children (ages 9 to 12) have a deeper understanding about social justice and history. The older members of this age group are beginning to weather the emotional upheaval of adolescence, and will be drawn to the youth featured in the exhibit. This is a paradoxical age: older kids love expressing their individuality but desperately want "to fit in," something that young Indigenous peoples must navigate on a complex level in their daily life.

The juxtaposition of young tribal members dressed in jeans and t-shirts and then in traditional regalia will be fascinating to visitors of all ages. In addition to dispelling stereotypes, the exhibit will satisfy much curiosity about the Indigenous peoples of New England – emphasizing that they really are still here, and that they continue to create and sustain their own traditions.

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Objectives

Primary

- To show contemporary members of Indigenous communities in a variety of settings – rural and urban, modern and traditional – that demonstrate the broad range of lived experiences within these communities.
- To underscore the enormous struggle and remarkable perseverance of Indigenous peoples to retain their culture and preserve and protect their homelands and assert their rights to self-determination.
- To provide visual access to cultural materials and hands-on opportunities that help visitors better understand and connect with the art and culture of Indigenous New Englanders.
- To articulate the challenges of "being Indian" in contemporary U.S. culture.
- To show that the featured tribes share some commonalities although each group has its own unique traditions and history.

Secondary

- To help visitors understand where Indigenous New Englanders live today.
- To encourage visitors to learn more about Indigenous cultures within their own homelands.

Main Messages

- Many of New England's Indigenous communities not only resisted and survived European colonization, but have also continued to live in or near their ancestral homelands and to preserve and assert their cultural traditions and identity evolve
- Young members of these communities balance observance and preservation of Indigenous traditions while being fully engaged in modern youth culture.

Themes to Be Explored

Continuity: The past is present in tribal cultures, expressed through the observance of traditions and the passing down of stories and knowledge from tribal elders.

The never-ending cycle of the seasons is a sub-theme of the exhibit. It has been many decades since Indigenous peoples relied on hunting, fishing, gathering, and farming but many traditions remain connected with the cycle of the natural world and to their ancestral homelands.

Adaptability: One of the reasons that the Indigenous communities of New England have maintained a strong cultural identity is their ability to balance the observance of tradition while adapting to changing times. Indigenous New Englanders remain rooted in tradition, but they are very much a part of, and active contributors to, modern life. They live in cities, suburbs, small towns, and rural areas. They work in every profession imaginable, and their children attend local public schools, compete on baseball teams, play video games, hang out at the mall, etc. In all of these contemporary contexts, Indigenous peoples contribute their own knowledge and traditions to contemporary life in the broader society.

This kind of adaptability and creativity extends all the way back to early European contact, when Indigenous peoples began incorporating European-made items into their art. The museum's collection includes many unexpected modern pieces such as baseball caps that have been beaded with traditional patterns and loving care.

Connection to place: Many Indigenous New Englanders have a strong connection to their homeland—to its unique topography, climate, plants, animals, waterways, and character. Even far-flung members often return home every year for tribal gatherings.

Audience

The target audience for this exhibit will be children ages 4-12 and their adult companions. The exhibit team has reviewed developmental profiles for children in this age range and has created a variety of activities to appeal to the capabilities and conceptual development of different aged children. While younger children engage primarily in exploring environments and hands-on opportunities, children starting at age 6 understand cultural differences and how

families may differ from theirs. Older children compare what they have learned about Indigenous communities in school with the content of the exhibit and will ask questions about what they see and experience. Activities encourage family learning and the active participation of adults.

Cultural Competency

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Changing Attitudes about Indigenous Cultures

Boston Children's Museum has been working with members of the Wampanoag Communities since 1975, when we published the Museum Teaching Kit, *Indians Who Met the Pilgrims*. The *Native Voices* exhibit and public programs were developed with advisors from all of the tribes represented.

Native Voices was an exhibit project begun in 2010 at Boston Children's Museum. The goals of the exhibit are to dispel stereotypes and correct misinformation; to develop appreciation for the ways in which Indigenous peoples have sustained their cultural identities and transmitted their cultural traditions; to build public awareness of the vitality and diversity of tribal nations in the Northeast region; and to inspire appreciation and the desire to learn more about Native traditions among non-Native visitors.

Stereotypes are very common, unfortunately. Many stereotypes of Indigenous peoples continue to be perpetuated in books, movies, mascots for sports teams, holidays like Halloween, and elsewhere. Our goal in developing this exhibit and the accompanying educational resources is to provide visitors with an authentic, contemporary view of five thriving New England tribal nations. Below are some ideas and resources we found helpful in addressing common stereotypes.

Throughout this exhibit, we seek to educate the public about important aspects of Indigenous cultures. Perhaps the most important lesson is how to interact with others in a culturally knowledgeable and appropriate way. Although it is not always easy to identify when people are doing something that may be considered offensive to Indigenous peoples, try to introduce the idea that some things are indeed offensive to Indigenous peoples, and that those of us who are non-Native should be mindful of the words we use to describe and talk about other cultures. Among the terms that are offensive and derogatory, yet still used by non-Native, are "squaw", "hut", and "savage". The term "squaw" has been corrupted to the point it is now considered extremely derogatory and racist, and should never be used. If someone were to call the house you live in a "hut," it's fair to say you may be insulted; the same goes for such a reference to the homes of Indigenous peoples. "Savage" is a term of European origin, and was imposed on Indigenous peoples by European colonists as a means of justifying colonization and denying the rights of Indigenous peoples. It is never considered suitable for describing Indigenous peoples or their cultures.

When you are delivering a program or walking through the exhibit, it is most important to keep in mind one of the main goals of our exhibit: to convey an authentic *contemporary* view of several distinct New England tribal nations. While you may be leading programming that is linked to past traditions, you should be sure to discuss the connections between past and present in Indigenous communities, emphasizing that contemporary celebrations, events and activities—such as pow wows—are important examples of the ways in which New England tribal nations actively maintain those connections today. The reason behind the exhibit is not only to discuss Indigenous peoples and the histories and context that emerges in contemporary traditions, but also to discuss the continuing existence, preservation, and creativity of their cultures.

Indigenous Cultures are Contemporary Cultures

Many portrayals of Indigenous cultures focus only on traditions and the past, inadvertently reinforcing the myth of the "vanished Indian". Links to traditions are important for everyone, but neither history nor traditions stopped for Indigenous peoples in the colonial period or any time after that. *Native Voices* focuses on five contemporary Indigenous cultures. As you make your way through the exhibit, discuss what you are seeing. What are Indigenous peoples wearing? What activities are they participating in? Are there special occasions which you dress for?

Indigenous Cultures are Unique from Each Other

Many portrayals homogenize Indigenous cultures into a generic "Indian." Over 500 different Indigenous cultures and sovereign tribal nations exist today, each with their own distinct traditions, histories, and lifestyles. When your family comes across a stereotypical depiction of Indigenous peoples, discuss what you are seeing. What are Indigenous peoples wearing? What region of America does that outfit reflect? Does this portrayal accurately reflect a specific Indigenous community?

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Indigenous Peoples are Individuals

There are a range of stereotypical portrayals of Indigenous peoples; but real people don't fall neatly into stereotypes. Indigenous peoples are people, living and working, bringing up kids, and being themselves.

When you watch a movie or read a book, think about how Indigenous peoples are represented. What stereotypes do you see? How are Indigenous men represented? How are Indigenous women represented?

Instead of "Dressing Up as Indians"…

We now understand that indigenous clothing is not a "costume" that anyone can dress up in. It was and continues to be an assemblage of formal attire that represents a specific Indigenous identity and culture. From an Indigenous perspective, when non-Native children wear such regalia, indigenous cultures are dishonored and disrespected.

Instead of dressing up, visitors can look at and describe or list the regalia they see in the RV in the Pow Wow section of the exhibit. They may notice that the regalia is made of soft deer skin, embellished with exquisite painted designs and other natural accessories. They might draw a person wearing the clothing assemblage, or they could try copying the border designs.

For younger visitors, you may want to juxtapose the experience with an opportunity to handle some of the natural materials that are used in the regalia on display (rabbit furs, quahog shells, seed beads) and have the students experience the wide range of textures and materials that went into creating this elegant dress.

Instead of Feather Bonnets…

You may notice that in the photos and cultural materials in the exhibit, the Narragansett, Mashpee Wampanoag, Aquinnah Wampanoag, Passamaquoddy, and Penobscot are not wearing feather bonnets. Traditionally, feather bonnets were only worn by recognized warriors and spiritual leaders of the Plains Indian nations. These bonnets are symbolic and sacred. They are made with eagle feathers from the bird that flies closest to the Creator and has the ability to see from great heights and over vast distances. Only great leaders, who, like the eagle, are close to the Creator and have the gift of acute sight, have the right to wear this spiritually charged article of dress. Just as children would not dress up in a priest's robe or rabbi's tallis, so too, out of respect, they should not wear feather bonnets. In the RV you will see different styles of New England headwear. These head pieces contain native bird feathers and long drapes of beads, feathers and fur.

Instead of focusing on feather bonnets, visitors can view some of the headdresses that are/were worn in Southern New England. They may notice of their own accord that the Plains Indian bonnet is absent.

Instead of Imitating Indigenous Ceremonies…

Like dressing up, reenacting indigenous ceremonies is an activity that we hope you will strongly discourage your visitors from participating in. You will notice that though we have opportunities for visitors to listen to Indigenous music, and view Indigenous dancers and ceremonies, we do not invite visitors to join in. Just as it would be offensive to role-play a communion or reenact a bar mitzvah in a museum environment, it is offensive to engage in "pretend" Indian ceremonies. The dances and songs that may have been used or still are used to accompany such rituals are sacred and private and should not be reenacted by non-Native staff members.

Instead, we think it is essential that you reach out to Indigenous communities near your museum, and invite story tellers, singers and dancers to your museum for public events. Additionally, we encourage you to work with local communities to help advertise festivals and celebrations occurring while you host *Native Voices*.

Respect Indigenous Spirituality…

Within an Indigenous community, there are people who have trained for many years to become spiritual leaders and who have learned the sacred instructions that direct their lives and the lives of their people. These prayers include the giving of thanks. They draw from an understanding that such rituals are necessary to keep the world in balance. These sacred ways of knowing are intended for Indigenous communities and may be shared only when an Indigenous person chooses to do so or when the Elders of an Indigenous community allow the sharing of this knowledge.

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Throughout the exhibit and in this Guide, our *Native Voices* Advisory Team and colleagues have chosen to share selected insights about some Indigenous ceremonies. As you explore the exhibit and read this guide, you could explain or guide visitors in the understanding that Indigenous advisors decided which ideas they could share with your museum visitors, and which ones would remain private. While you cannot control what visitors do when they leave your building, it is important to emphasize to students and teachers taking part in group programs that they should not try to find out more about ceremonies or research other sacred events. Although this may be difficult to understand, learning to accept this concept is a way to respect and honor Indigenous peoples's cultural beliefs and traditions, as well as their right to protect those beliefs and traditions.

Respecting Indigenous Languages…

Like other aspects of Indigenous cultures, Indigenous languages should be presented respectfully. Some Indigenous words, such as skunk, moccasin, and many of the names of the 50 states in the U.S., are names that have been borrowed and are now used in the English language. Another common word, pow wow, is derived from the Wampanoag word *pau wau*, or healer. When your visitors, or students in group programs, use these words, remind them that they come from the languages of the Indigenous peoples represented in this exhibit.

There are some words, including *pau wau* and wampum, which over the years have been translated incorrectly by non-Natives. Wampum, for example, does not mean money, as the English colonists assumed; rather, it refers to the strings and belts of purple and white beads that had and have a variety of cultural uses in Indigenous societies in the Northeast. Your visitors can learn about how wampum was and is currently made and used in Carol Lopez's Artist studio.

Although many non-Native people assume that many Indigenous languages are extinct, there are many thriving Indigenous languages in North America. Indigenous linguists and educators have long been working to ensure that their languages will continue to be spoken by the youth in their communities. Look in the exhibit for opportunities to hear Indigenous languages. However, keep in mind that it is inappropriate to mimic languages we do not speak. Sounding out words that are presented and repeating words and songs in the exhibit is encouraged; but mocking "battle cries" or whooping is very offensive: these behaviors should be explained as inappropriate when considering all culturally sensitive behaviors.

In addition to the resources found in this guide, please view other resources on our website. This includes special training videos created for museum staff regarding the exhibit and cultural competency.

http://www.bostonchildrensmuseum.org/learning-resources/native-voices

Suggested Practices for Culture Education Programs

Each museum has its own goals for culture programs and each museum has its own practices for addressing culture programs with sensitivity so as to achieve those goals. The primary goal of culture programs at Boston Children's Museum is to empower visitors to be more thoughtful in how they tell, receive, and share each other's stories. A safe and equitable exchange of stories is central to building empathy and understanding as well as bringing relevance to our visitors. To achieve this goal, we have found the following practices useful in presenting culture programs.

Consultation

Consult community partners and ensure they are involved in each stage of the program development process.

Co-Created Learning Spaces

Co-created learning spaces are environments where the museum, its partners, and visitors collaborate such that each has the opportunity to benefit from and contribute to the learning of each other. A co-created model diversifies perspectives that shape a program, facilitates inclusion, and cultivates a sense of ownership by all participants. When partners are unable to participate in co-created spaces, museum staff should at least consult with community partners for events and programs so they have voice in the program development process.

Consent

Make sure that you have the consent of community partners by ensuring that they have a full understanding of the scope and goals of a project before they agree to participate in it. The partnering artist should understand what your goals are, why you have those goals, and how their work will help you achieve them. This helps them be more effective in supporting you and can mitigate instances of commodifying, eroticizing, trivializing, or in other ways misrepresenting their work.

Resiliency

Sometimes it is difficult to reconcile or accommodate the needs of a partnering organization. At such times, it is important to practice and exercise resiliency. By resiliency we refer to the flexibility necessary to achieving your goals in the face of changing circumstances. Recognizing your capacity for resiliency helps identify resources, and develop creative solutions to problems that may lead to stronger programs and stronger community partnerships.

Generosity

When working with partnering organizations, give more than is asked for. A primary goal of *Native Voices* is to broaden the general public knowledge and understanding of Indigenous peoples. This can and should happen at other sites, outside your museum. So, actively seek opportunities to support the artists and organizations you work with. The support you provide to them when they are outside your museum will make the future work they do inside the museum stronger.

Representation

Programs should be led by members of the communities represented by the program if possible. Thus in instances when cultures are represented by educators who do not identify as that group, we recommend educators should refer to the following two suggestions.

Transparency

In instances where the facilitator is not a member of the community represented, it is important that they make clear where their knowledge comes from. Share how you learned what you know. Is it, to the best of the facilitator's abilities, in accordance with how that group self-identifies? For example: advisors talked about…, I met with an educator who told me…, I use these sources that are recommended by advisors, experts, and other educators. Or talk from personal experiences in a positive way: "In my experience"

Real materials and stories are useful in cultural learning

Sometimes it is good to let cultural materials tell their stories, too. Through those stories, kids can develop object-based learning skills. Scaffold and guide their learning by asking questions as you share cultures through materials and stories. Ask visitors if they have seen or used cultural materials like that before? What is it made of? What is it used for? Relate the cultural materials to them. How are cultural materials similar or different to something they might be more familiar with? Even if your program or exhibit is not specifically about cultural content, you can still look for opportunities to respectfully introduce cultural materials and stories from different cultures in a way that supports your learning objectives.

Cultural Common Ground

Use that as a jumping off point to construct dialogues and questions such as "Is it similar to or different from how you do it or what you do?" You can ask visitors about their personal experience, invite them to share their story, and find similarities and differences between that practice and the ones you are learning about.

Support of adults

Remember, the more adults are engaged and excited in cultural experiences, the more likely kids are to be exposed to and seek out cultural experience opportunities in the future.

Avoid assuming that a culture is homogeneous

Be as specific as possible. Try to avoid creating cultural "rules" for a community or identity group. Be as specific as you can when describing cultural practices and behaviors. For example, when talking about the tradition of basket weaving instead of saying "Native Americans," say "Narragansett" when possible.

Avoid loaded words that convey judgement or ethnocentrism when describing particular cultural customs

Use the words "similar" and "different" rather than "strange" and "normal." Keep in mind, your "normal" is not the normal to everyone in the world.

It is ok to make mistakes

We create a welcoming environment where our visitors can ask questions, engage in conversations, and be curious. It is also ok for educators to say "I don't know" or "let me try to find out." This can help make learning more shareable and relatable.

Scrutinize your own identity, biases, privileges, and relationship to power

Remember, every museum educator approaches all interactions with visitors from a position of power by virtue of being a museum educator. Visitors may sometimes feel intimidated by museum educators, assuming that they have more authoritative knowledge. Museum educators often enter into interactions with visitors with the assumption that they are going to provide or share knowledge with that visitor. It is important to remember that museum educators do not have all the answers, and widely believed knowledge that an educator may have learned may not correspond with a visitor's lived experience. They should therefore enter into dialogue with a sensitivity to the knowledge, expertise, and wisdom that visitors have gained through their lifetime of experiences.

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Staff Training and the *Native Voices* Training Videos

Cultural Competency is an important tool that should be revisited several times a year with staff to keep learning and thinking about communities. Trainings work well in partnership to build upon staff knowledge and institutional knowledge over time. At Boston Children's Museum, we partner with other museums and organizations within cultural communities in order to get quality and a richer experience and understanding of the world around us. We highly recommend host museums also partner with members of their local Indigenous communities to learn more about the cultures in their neighborhood. Here are some tips to using the training videos accompanying *Native Voices*.

http://www.bostonchildrensmuseum.org/learning-resources/native-voices

Native Voices Exhibit Tour (30 minutes)

This video is hosted by Lorén Spears, Executive Director of the Tomaquag Museum, advisor on the exhibition, and long-time friend of the Museum. Spears tours through the exhibit explaining learning objectives and giving staff a preview of the exhibit before it is installed at the host museum.

Viewing of this video is required by all staff at each host museum.

Native Voices Cultural Competency Training (approximately 1 hour total)

Introduction (00:01:47)

This video, also hosted by Lorén Spears, is to help build staff capacity for effective cross-cultural communication in the *Native Voices* exhibit. Below are suggested questions to initiate conversations amongst your staff for each part of the Cultural Competency Training video. Viewing of this video is required by all staff at each host museum.

Part One: Working Together with Local Indigenous Groups (00:15:10)

Take advantage of the *Native Voices* exhibit to connect with local Indigenous communities by inviting them to tell their own stories.

- What do you know about the Indigenous groups in your area?
- How will you invite them to collaborate with you on hosting the *Native Voices* exhibit?

Part Two: Setting the Record Straight (00:20:17)

Help to correct misconceptions of Indigenous peoples found in history and popular culture.

- What misconceptions of Indigenous communities do you think you may encounter among your visitors?
- Identify common stereotypes associated with Indigenous communities. Example: Indian Princess

Part Three: What's in a name? (00:09:07)

Learn some respectful ways of referring to different Indigenous communities.

- How do the members of your local communities want you to use in referring to them?
- How will you find out? What if there are differences of opinion?

Part Four: Talking with Your Visitors (00:11:23)

Engage in meaningful conversations with visitors about Indigenous cultures.

- What is your level of comfort in talking with visitors about this exhibit?
- To prepare, you might try role playing with other staff members. You might practice addressing situations such as: "war whooping," "Indian" costumes, face paint or feathers, and the like.

Public Programs

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Narragansett: *Natural Dyes*

Ages: 6 and up (4 and up if dyes are made beforehand)

Background

Although commercial dyes are common today, since ancient times people around the world have used natural materials to create colored dyes. Narragansett communities are well known for the artistry of their dye process and the variety of colors they produced.

Natural dyes would have been used for making colored porcupine quills to add as decoration to clothing and textiles. Dyes would have also been used to add color to basketry or weaving. Look at the ash splint basket in the Narragansett section of the exhibit. Though most Narragansett people now use commercial dyes, Lorén Spears used a cranberry dye to add a colored strip to her work in the exhibit. Find other items in *Native Voices* that might also use natural dyes.

For Indigenous peoples, making dyes would have been a seasonal activity because the quality of color depends on the time of year the material is collected. The peak growth condition is the best time to cut the plants; also as late in the peak season as possible.

As new technology was developed in the 19th century, chemical dyes began to replace natural dyes. Among Indigenous peoples, synthetic dyes increased in use and changed the tradition of natural dyes. Today, fewer artists may know the recipes for natural dyes, but as a result, working with natural dyes is becoming an art form of its own. Many artists and collectors prefer the natural dyes over the synthetics. Dyeing remains a living craft among many Indigenous peoples today.

MATERIALS & PREP

- Fresh cranberries
- Coffee grounds (in lieu of acorns or other ground nut shells)
- Onion skins
- Water
- Large pots
- Chopsticks or stirring spoons
- An oven or portable burner
- Cotton fabric squares (old t-shirts or bed sheets work well) or white yarn cut into pieces (use natural yarn, not synthetic as it won't hold the color!)
- Local guidebooks to flowers and weeds (optional)

Prepare the dye baths in advance.

Tips

1. Make the dye baths in advance rather than as part of the program as it involves boiling water and hot stovetops. Or try this activity as a workshop to limit any access or hazard around these heat sources.

2. Mention that the dyes visitors will experiment with are going to be a range of colors; some will be lighter than they expect, but they should have fun watching the dye process.

3. These recipes do not use mordents to make the dyes color fast. If you choose to use a color fixative, try the following recipes:
    a. Use a salt fixative for the cranberry dye: add 1/2 cup salt to 8 cups cold water.

    b. Use a vinegar fixative for the plant dyes (coffee and onion skin): 4 parts cold water to 1 part vinegar

    c. Add fabric to the fixative and simmer for an hour. Rinse the material and squeeze out excess. Rinse in cool water until water runs clear. Then add the wet material to the appropriate dye bath.

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What to Do

Prepare the dye baths in advance for visitors to experiment with.

Cranberry Dye

1. Start with 4 cups of berries added to 2 cups of water. Boiled for 15 minutes or until the water is a good color.
2. Use chopsticks to stir and mash the plant materials as it boils.
3. Strain out plant material. The remaining liquid is the dye bath. Allow this to cool until lukewarm.

Blueberry Dye

1. Add 1-2 cups of blueberries to 3 cups of water and boil for 20 minutes or more.
2. Strain the grounds out and cool dye to lukewarm.

Onion skin dye

1. Chop 1-2 cups of onion skin. Boil in 3-4 cups of water for about 20 minutes or more.
2. Strain the skins out and cool the dye to lukewarm.

Invitation

Hello. Welcome to *Native Voices*! Today we are exploring natural dyes. Dyes are what we use to add color to things like clothing. Would you like to learn about how you can make dyes using things you find in nature?

Dying the fabric or yarn

1. Cut fabric or yarn into swatches for visitors to use. Estimate three pieces of material per visitor so that they can sample all three dye baths.
2. Thoroughly wet the swatch in cold water and then gently squeeze to remove excess water.
3. Mark the swatches with a plastic paperclip or other nonreactive tag so that visitors can identify their swatch in the bath.
4. Add the swatch to the dye bath for 5 to 10 minutes or longer if color isn't as dark as you think it should be. Use wooden chopsticks to stir yarn in the dye bath. Often, the longer you soak the yarn, the darker the color.
5. Remove the swatch from the hot dye bath with the chopsticks, hold it in the air to cool it, and then rinse it under cold water. Squeeze out the excess water.
6. Compare the swatches. Which has the brightest color? Which has the lightest color? Did you allow them to soak for different lengths of time? Compare them with other swatches to see how they are the same or different.
7. Have some samples of the original materials – cranberries, onion skins, blueberries so that visitors can see what materials produced those dyes.

Guiding Visitors' Play

- Ask visitors for suggestions of where colors come from. Have they ever used colored dyes (or food coloring) before—for adding color to frosting, decorating Easter eggs, or even making tie-dyed clothing?
- What would people have used to make dyes hundreds of years ago?
- Use guide books or show samples of natural materials. Invite visitors to guess what colors they think the dye will be. Use the chart above to share what color dyes the plants make.
- Which dyes do you like better, natural dyes or commercial dyes? Why?

See next page for native plants that create dyes.

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Here is a list of some native plants and when they would be best used to make dyes:

Dye Substance	Part of the plant used for dye	Time to collect plant parts	To preserve dye substance	Dye Color
Acorns	The whole nut	Collect in fall	Use fresh or dry	Tans
Concord Grapes	Fruit	When completely ripe	Use fresh	Purples
Queen Anne's Lace	Parts above ground	Late summer & early fall	Use fresh	Pale yellows
Red Sumac	Berries, twigs, leaves	Berries when ripe until freezing weather; twigs & leaves in late summer until frost	Use fresh or dry	Tans
Sunflower	Mature dried seeds	Mature seeds or purchased	Store in dry place	Yellow-tans
Yellow Onions	Dry skins from mature bulb	When onions are mature	Store dry skins and bulbs in a dry place	Yellows

Narragansett: *Basket Weaving*

Ages: 5 and up

Background

Basket making is a long-standing traditional craft for many Indigenous peoples across North America. A variety of materials can be used to make baskets. Different tribes favor materials based on what is available in their homelands. In New England, sweet grass and ash wood are two materials typical of Indigenous basketry. You can see examples in the Narragansett section of the *Native Voices* exhibit.

Indigenous peoples of Southern New England, like the Narragansett, have a long tradition of splint basketry. Traditionally baskets would have been used to store food and household supplies, for gathering the harvest or for tasks and chores. Although made for functional purpose, artistry and design was also very important. Decorating baskets with geometric and floral stamp designs is a characteristic feature of many Narragansett ash splint style baskets. The stamps also served a purpose. Each design used had meaning to the basket maker—family, home, even specific plants like strawberries could be represented. These designs have always been an important way for the basket maker to show their identity.

Originally, baskets would have been made by hand with very few tools. Europeans introduced metal tools to Indigenous communities which made wood splitting easier. By the mid-18th century, basket making became its own industry allowing Indigenous peoples to sell and trade their work to make a living. Today, plastic or other manufactured textiles have often replaced the need for these traditional Indigenous baskets. Nonetheless, the Narragansett and Southern New England tradition of basketry continues.

MATERIALS & PREP

- Construction paper strips
- Scissors
- Basket Template
- Tape
- Clipboards (optional)
- Yarn (optional)

While we would love to use ash splints for this activity, it is becoming a rare resource. Feel free to have some samples available for visitors to touch, but we recommend leaving the use of them to the basket makers.

Print Basket Template before program.

Tips

1. Narragansett people have traditionally made baskets for hundreds of years. In New England, ash splint baskets are especially common. Show examples of baskets or refer to the baskets displayed in the Narragansett section of the exhibit. The process book also shows images of the artist weaving a basket.
2. While doing this activity, you may have the opportunity to talk about Indigenous cultures, particularly if you live in an area that has Indigenous peoples in your community. It is important to impress upon families that while Indigenous cultures have a long and rich history, Indigenous peoples are still very much around, doing the same sorts of things that everyone does.
3. This activity works well as a 20-30 minute workshop. Add to the activity by having visitors add stamped designs to their baskets in the Narragansett tradition.
4. For younger visitors, encourage them to practice weaving a flat mat to begin to see the pattern. To make it easier, fold a piece of construction paper in half; starting from the center, cut slits into the paper stopping about 1 inch from the edge. Weave paper or fabric strips across the paper. Add stamped designs to decorate and finish their work.
5. This can be a challenge activity for some younger visitors. You can assist them by pre-cutting the strips of paper in advance. Strips or “splints” do not have to be exact, but it is helpful if they are. Cutting them in advance can mitigate frustration in younger visitors.
6. It is sometimes difficult to remember where you started in your weaving. Using colored construction paper can help visitors distinguish between the template sheet they are using, and the strips of paper.

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What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are weaving baskets. Basket making is a traditional craft for many Indigenous peoples that is both useful and decorative. Would you like make and decorate your own basket to take home?

1. Begin with a basket template and 7 strips of paper, or "splints." Each strip should be five inches long and one inch wide. Fold the template along the dotted line and cut out the black rectangles at the corners

2. Cut along the six parallel lines. Unfold the template. You should have six parallel cuts of equal length, each about 5 and ¼ inches.

3. Weave five of the strips of paper in an over-under fashion perpendicular to the cuts in the paper alternating which way you started. This will create the bottom for the basket. That is about 5 in. by 5 in.

4. Fold up the sides of the basket and tape them at the corners. You should fold along the edges of the six cuts and about a third of the way through the outer most strips. The effect is that the woven part making up the bottom, will become a rectangle with sides of equal height on each side.

5. If any of the strips of paper extend above the sides of the basket. Fold them over the top

6. Take the two remaining strips of paper and fold them lengthwise so they make a long strip that is 5 in. long and ½ in wide.

7. Tape these folded strips over the longer sides of the basket with the open part facing down so that it covers the flaps from the five strips or "splints" and makes for a smooth edge of the basket.

8. The final basket should be rectangular and about 5 inches long, 4 inches wide, and about 2 ¼ inches tall.

See printable PDF template: http://www.bostonchildrensmuseum.org/learning-resources/native-voices

Guiding Visitors' Play

- What kinds of things do you use baskets for?
- What sizes and shapes are baskets made into?
- How do you think Indigenous peoples use and have used baskets?
- What other kinds of things are woven?

Mashpee Wampanoag: *Corn Husk Dolls*

Ages: 6 and up

MATERIALS & PREP

- Corn husks (available in the international food section of most supermarkets)
- Scissors
- Bucket or container large enough to soak the corn husks
- Water
- Yarn

Background

For the Wampanoag Nation in Massachusetts, summer brings many things to be thankful for—including corn! Corn is special to Wampanoag peoples, and making corn husk dolls is just one way that parts of the corn plant are traditionally used. Try out this activity that Wampanoag children and adults have been doing for many years.

Corn has been grown in New England for hundreds of years. Legend says that corn was brought from the Southwest to the Wampanoag Nation as a gift from the creator. Wampanoag peoples learned to plant and harvest the corn and it has been a part of their culture, and part of New England culture, ever since. In Wampanoag gardens, corn is one of the "three sisters" – corn, beans, and squash. In the fields, small mounds of tilled earth were spaced a meter or two apart in rows or more randomly placed. Kernels of corn and beans were planted in the raised piles of soil. The cornstalk would then provide support for the bean vine to grow around. The spaces between the mounds were planted with squash or melon seeds. The three crops complemented each other both in the field and in their combined nutrition.

Although corn is an important part of the Wampanoag diet, just like all natural resources, it has many uses. While the corn kernels will be eaten, the husks and corn silk can be used for other purposes. For example, corn husk can be used to make bedding mats or floor coverings, it can be woven into baskets or even moccasins, and like the activity here, is also used for children's toys.

Tips

1. Corn is a staple grain of many Indigenous peoples. Explore *Native Voices.* What areas can you find corn in and how is it used?
2. While doing this activity, you may have the opportunity to talk about Indigenous cultures, particularly if you live in an area that has Indigenous peoples in your community. It is important to impress upon families that while Indigenous cultures have a long and rich history, Indigenous peoples are still very much around, doing the same sorts of things that everyone does.
3. This activity works well as a 20-30 minute workshop.
4. Keep in mind that all dolls will not look the same just as all people do not look the same. This should be explained to deter any frustration.
5. If braiding is too challenging, visitors can make arms by simply rolling up one full cornhusk and tying off both ends.
6. Skip Figure G in order to have a doll that is wearing a dress instead of pants.
7. You can give more shape to the torso by adding two more cornhusk strips. Wrap one strip over the shoulder of the doll (over one arm under the other and tied in the back like a sash. Wrap the second strip over and under the opposite arms so that the two strips cross in the center of the doll's chest.

Watch Native Educator Annawon Weeden introduce corn husk dolls making to students:
https://www.youtube.com/watch?v=-lVNoUYNj0A&list=PL_1u_h6OtxT0WJKdc0Wcvbz8eqNHPAiOG&index=4

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are making corn husk dolls. After the corn harvest of the summer, Wampanoag and other Indigenous children have used the left over cornhusks to make dolls like this one. Would you like make your own corn husk doll to take home?

1. Fill the bucket or container with warm water and soak the corn husks. (One package is usually enough to make 10-15 dolls.) If the husks are in bundles, separate them into individual husks. Soak the husks until they are saturated and flexible to touch. Each doll uses 6-7 full size husks.
2. Begin by splitting the full size husks into strips. Simply tear from the wide end to the pointed end so that the strips are 1-2 inches wide at the most. Then pile the strips so that the "points" are all in one direction and the wide ends are in the other direction. Keep any thin strands for tying the doll. (Figure A)
3. Take 8 strips from the pile. Using a thin piece of husk or a piece of yarn, tie a knot at the pointed end securing all the strips together. (Figure B)
4. Separate the 8 tied strips in half. Hold your finger on the knot so that 4 husks are on one side and 4 are on the other side. Fold one side on top of the other so that the knot is turned to the inside. (Figure C) Using another small piece of yarn, tie the husks together about 1 inch down from the knot. This will be the doll's head. (Figure D)
5. To make arms, use about 4 strips from the pile of husks and tie a knot at both ends to secure them together. For a challenge, tie one end of the strips together, make a braid, and tie off the other end. (Figure E)
6. Beneath where the head is tied off, find the middle of the pile of corn husks (4 on each side). Insert the arms in the middle. Secure them in place by tying the husks together to make a waist, about an inch or two below the arms and neck. (Figure F) The doll should now resemble a figure wearing a dress or skirt. Stop here or keep going to make legs.
7. To make legs, split the bottom half of the doll into two pieces. Tear the corn husks from the bottom toward the waist. Tie the two halves at the "knee" and "ankle." Now you have two legs. (Figure G)

Optional: Add clothes by placing two strips diagonally over the shoulders of the doll (like an X). Tie them at the waist to secure them in place. Use your own ideas and creativity to "accessorize" the figure. Faces should not be drawn or painted as that was forbidden by the oral tradition.

See next page for visual instructions.

Guiding Visitors' Play

- Brainstorm the different uses for corn, ways that corn can be cooked or even recipes that include corn.
- Do you make your own toys? What kinds of materials do you or would you use to make them?
- What other kinds of toys do you think Indigenous children play with?
- Do you think that Indigenous Americans today play with the same kinds of toys other children do (Wii, Xbox, iPad, mp3 player, etc.)

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Figure A

Figure B

Figure C

Figure D

Figure E

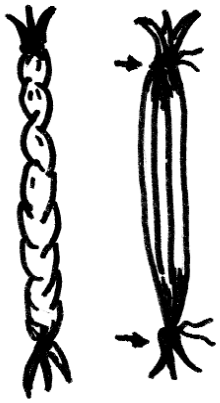
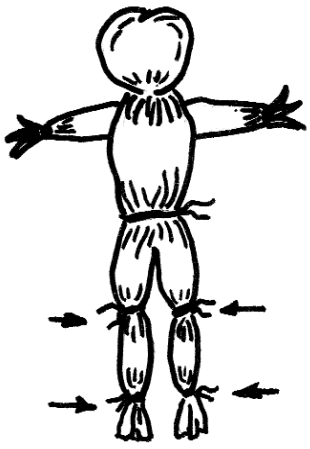


Figure F

Figure G



Mashpee Wampanoag: *Hubbub*

Ages: 5 and up

MATERIALS & PREP

- Large bowls or plastic containers (12”-15” wide) (1 per team)
- Pennies, buttons, washers, or other small, flat, round materials
- Drinking straws or craft sticks
- Small rug or towel (optional)
- Markers

Background

This activity introduces “The Bowl Game,” or "hubbub," a traditional game played by the Wampanoag and other Indigenous peoples all across America. The dice game has innumerable variations depending on the tribe playing it. Traditionally hubbub was played during thanksgiving celebrations, such as Cranberry Day or other festive occasions.

In the Northeast United States, this dice game is sometimes called “hubbub.” This is because early European settlers who witnessed it being played reported hearing players say "hub, hub, hub" over and over to distract and intimidate the other team. The noise was also a sign of celebration. Players would shout and cheer when they won.

The game described in the 1600s includes five or six small dice which are tossed in a wooden bowl or basket. The game is accompanied by sticks or beans for scoring. Dice were usually carved from bone or antler, in some versions plum or peach pits were used. Dice were engraved, burned and polished or painted to distinguish one side from the other when they are tossed.

Natives of New England played this game in the 1600s for great stakes. Players would often play in a gaming house or under an arbor made of poles set in the ground and covered with tree branches. Players competed for animal skins and furs, kettles, knives, and axes were set out and huge stores of strung wampum were also played for. Elements of reciprocal exchange are demonstrated in traditional gaming of people Indigenous to southern New England. Money in this dice game was gambled away, but was probably won back again in subsequent games. (nativetech.org)

Tips

1. Hubbub can be played with any relatively flat 2-sided objects for the game pieces (pennies, buttons, small washers) or you can make your own from natural materials such as peach pits, nectarine pits or unshelled almonds. These game pieces are called "dice." Before playing, the dice need to be decorated so that one side looks different from the other. Either prepare playing pieces in advance or supply materials for visitors to make their own dice. Just be sure that they decorate the dice on only one side.

2. Part of the fun and challenge of hubbub is to see if players can distract their opponents during their turn by making noise. Annawon Weeden, who played this game as a child, suggests that the opponents crow loudly while the opposition takes its turns.

3. To keep score, players use "counting sticks." Straws are great as counting sticks, but you can also use craft sticks (which won’t roll away), pencils, skewers, etc.

Watch Native Educator Annawon Weeden introduce hubbub to students:
https://www.youtube.com/watch?v=pbirl4fuxfE

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are playing Hubbub, an Indigenous game played by. Hubbub is a really fun game that people have been playing for hundreds of years. Would you like to play Hubbub with us?

Families or small groups can play as teams for this activity. If playing with more than one person on a team, alternate so that everyone has a turn.

1. To play, teams will need 1 bowl, 31 counting sticks and 5 pieces for "dice." Teams should decorate their dice by drawing or painting on one side of each of the pennies, buttons, washers – whatever materials you are using. Make sure that each team has 5 of the same material. Decorations can be a color, symbols, drawings, or letters – anything to tell one side form the other side.

2. Put 5 dice in the bowl with all designs or all blanks facing up, and place the bowl on the ground or table between players. The counting sticks go beside the bowl.

3. When it is your turn, pick up the bowl and toss the dice into the air by gently thumping the bowl on the ground. You gain points depending on how the dice land in the bowl. If a player scores, it remains their turn. If the dice flip out of the bowl, start that turn again.

Scoring

The score is kept with the counting sticks – each stick representing 1 point. When the game begins, there is a central pile of sticks. As players score, they remove the sticks they win from the pile and add them to their own pile. When there are no more sticks in the center, players count their sticks to determine the winner. The player or team with the most sticks wins the game.

- If all the blanks or all designs come up, 3 points are awarded (marked by the counting sticks)
- If 4 match and 1 is different, 1 point
- If 2 or 3 match, 0 points

Guiding Visitors' Play

- Ask visitors if there are any games that they play with their family. Are there any games that their parents taught them, that they used to play when they were children? What kinds of games do you think kids played 10 year ago? 50 years ago? 100 years ago?
- After playing, ask visitors what ideas they have for distracting their opponents? Do they play other games in which they purposefully distract each other?

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Aquinnah Wampanoag: Exploring Cranberries

Ages: 4 and up

Background

Cranberry Day is one of many seasonal thanksgiving celebrations that take place during the year. It is especially important for the Aquinnah Wampanoag Tribe on Martha's Vineyard, MA. The harvest usually occurs in the first week of October with tribal members all coming together to pick cranberries together, then cranberries are stored for the winter months. The berries are a good source of vitamin C, making them an important part of the Native diet, and the juice in the berries is often used as a natural dye.

Many Indigenous communities have distinct celebrations within their own tribes or nations. The Aquinnah Wampanoag celebrate a day called Cranberry Day—here is a story about that day told by *Gladys Widdis, Aquinnah Wampanoag.*

"Every year, the first week in October, there's Cranberry Day. This is the one big ceremony that I remember. When we were youngsters, Cranberry Day was a real holiday. There was no school and nobody went to work. Everyone got up around 4 o'clock. Grandpa got the oxen ready and we took all of our food for lunch. We loaded the oxcarts with the food and as many of us as would fit in after the food was in. The rest of us walked. We all went down to the cranberry bogs. We would go down and pick until 11 or 12 o'clock. Everyone from the oldest to the youngest picked cranberries. We picked on our knees, by hand of course. Most of us youngsters ate more than we picked. Around noontime all the families would gather together for lunch. One of the large sand dunes made an ideal place for it. Everyone shared food back and forth. It was one big picnic. After lunch the little ones were allowed to play for the rest of the day, but the older ones would still pick for another 2 hours or so. The first day, only Gay Head Aquinnah people were allowed to come and pick. After that, anyone from any part of the island could come. Of course, now there are no more oxcarts. They go down to the bogs with their cars and trucks. But we still celebrate Cranberry Day."

MATERIALS & PREP

- Cranberries: bag of whole cranberries, bag of dried cranberries, and reconstituted cranberries
- Paper Towels
- Small Plastic cups or plates
- Toothpicks or spoon (can be used for tasting samples)
- Knife (museum staff use only)
- Chart paper or white board and marker for note taking
- Raw wool or strips of paper

Begin by washing the whole cranberries. Dry them on paper towels. Place samples of fresh cranberries, dried cranberries and reconstituted cranberries (reconstitute some of the dried cranberries by simmering them in water for about 5 minutes) on separate plates or in cups.

Prepare the cranberry dye (see next page).

Tips

1. To better understand the context of why cranberries are so important to Indigenous peoples in New England, share the Cranberry Day Story with visitors (in "Think about this" above). Encourage visitors to watch the video in the Aquinnah Wampanoag section of the *Native Voices* exhibit.
2. If doing this activity in the *Native Voices* exhibit, show visitors the bog section. Talk about the layers of sand, peat and clay that the vines are planted in. Have visitors help identify the different layers and the vines themselves.
3. Try drying your own cranberries at home (or in the museum). Find a sunny, dry spot near a window. Make sure it is a place the cranberries won't be disturbed over several weeks. Spread some cranberries out on paper towels or a clean cloth. Make sure there is space between each of the cranberries – they need air all around them to dry properly. It will take several weeks for the cranberries to dry properly. When they are dried, you can reconstitute them by simmering them in water for 5 minutes. Observe the cranberries as they dry. How do they change over time?

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are learning about cranberries. Have you eaten cranberries before? Would you like to learn more about them?

PREP Cranberry Dye in advance

- Start with 4 cups of berries added to 2 cups of water. Boiled for 15 minutes or until the water is a good color.
- Use chopsticks to stir and mash the plant materials as it boils.
- Strain out plant material. The remaining liquid is the dye bath. Allow this to cool until lukewarm.

1. Begin with the fresh cranberries. Ask visitors if they know what kind of fruit it is. Add some water to an empty cup to find out if the berry sinks or floats. Use a knife to cut open a berry to see what the inside looks like. Find the seeds. Offer visitors a taste of the berry. Is it sweet or sour? Explain that Indigenous peoples will often eat cranberries right off the vine when they are harvesting.

2. Next share the dried cranberries. Does it look more familiar? Ask if visitors have tasted a dried cranberry before. If so, what did it taste like? Offer a sample if visitors haven't tasted it before. Does it taste the same as a fresh berry? Compare the dried berry to the fresh berry. How is it the same? How is it different? What happened to it to turn a fresh cranberry into a dried cranberry? Post a list of words that visitors come up with.

3. Before showing the reconstituted berries, ask visitors what they think will happen if you add water to the dried berries. Find out their predictions then show the reconstituted berries. Compare them to both the fresh berries and dried berries. Add any new comparison words to the list. Offer a sample to see how the taste has changed. What other senses did you use to find out about cranberries?

4. Ask visitors if what they think the cup of cranberry dye is, and where it came from. Ask what they think will happen to the wool/paper when they dip it into the cranberry dye.

Guiding Visitors' Play

- Ask visitors if they have ever cooked with cranberries before. What did they make? What sorts of things do they think Indigenous peoples make using cranberries? What about Indigenous peoples who lived a long time ago, before there were refrigerators—how could they keep using cranberries throughout the winter?
- Cranberry harvest is a seasonal celebration for many Indigenous peoples in New England. Ask visitors about holidays that they celebrate. What is your favorite holiday and why? Does everyone celebrate the same holidays?
- Brainstorm foods or recipes that have cranberries in them or that cranberries could be added to.

Aquinnah Wampanoag: *Pinch Pots*

Ages: 5 and up

Background

Indigenous peoples across North America have learned to use natural resources to make clay pottery. For the Aquinnah Wampanoag, the clay comes from the Gay Head Cliffs on Martha's Vineyard, part of the community's ancestral lands. Wampanoag artists learned to use the natural colored sand found in the cliffs to make their multi-colored clay. Traditionally it was used to make cooking pots and storage jars, later it was used to make souvenirs for tourists visiting the cliffs. Firing the clay eliminates the colors so artists allow their finished work to bake in the sun to dry, retaining the different colors. Find examples of the Gay Head pottery in the Aquinnah Wampanoag section of the exhibit and see the step-by-step process of making the clay with artist Gladys Widdiss.

Aquinnah Wampanoag people have a deep connection to their homeland through the Gay Head Cliffs. The Cliffs are not only a resource for natural materials, but also a part of the tribe's origin story and other legends. The Cliffs are home to the giant Maushop, who is a creator figure for the Aquinnah. Traditionally, because Indigenous peoples in southern New England often moved about within the realm of their homelands, their art focused on the decoration of utilitarian cultural materials, which were carried along, left for later use or buried with the deceased.

Through the perfection and embellishment of these items, Indigenous peoples found not only a means of individual expression, but they also discovered a way to communicate important cultural symbols. (http://www.nativetech.org/pottery/pottery.htm)

MATERIALS & PREP

- Air dry clay, terra cotta (multiple colors make for a more interesting activity)
- Knife for cutting clay (museum staff use only)
- Cardboard squares or plastic trays to work on
- Shallow cups of water or spray bottles
- Toothpicks, chopsticks, craft sticks, combs, or other tools for making marks
- Zip lock backs (if taking home)
- Paper towels
- Plastic tablecloth

Tips

1. Pottery is often associated with many Indigenous communities in North America. Show examples of types of pottery that visitors may be familiar with. Then show an example of the Gay Head Clay or examples in the Aquinnah Wampanoag section of the exhibit. The process book also shows how the artist collects and shapes the clay. Use an example of different colored playdough mixed together to illustrate how the colors of Gay Head clay are mixed.
2. While doing this activity, you may have the opportunity to talk about Indigenous cultures, particularly if you live in an area that has Indigenous peoples in your community. It is important to impress upon families that while Indigenous cultures have a long and rich history, Indigenous peoples are still very much around, doing the same sorts of things that everyone does.
3. This activity works well as a 20-30 minute workshop.
4. If visitors are having trouble massaging their clay, they can wet their fingers slightly to make the clay easier to use. Remind visitors that using too much water on their clay will turn it back into mud, what it started as. Demonstrate the "Madge-I-soaked-in-it" method of putting fingers in water bowls.

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are making clay pinch pots. Aquinnah Wampanoag traditionally used clay from Gay Head cliffs to make pottery for cooking and for decoration. Would you like make and decorate your own basket to take home?

1. Cut up a package of self-drying clay into 4 pieces. Give visitors one piece of clay and a cardboard square or plastic tray to use as a work surface.

2. Roll the clay with your hands so that it forms a ball.

3. Keep widening the hole and shaping the sides of the pot with the palms of your hand, until you like the way your pot looks.

4. Use craft sticks, tooth picks, combs, or rope to make impressions in the clay to decorate the pot.

5. Sign your name or a symbol for your name on the bottom of your pot. Use a pin or the tip of a sharp pencil to write in the clay. Allow the pot to air dry.

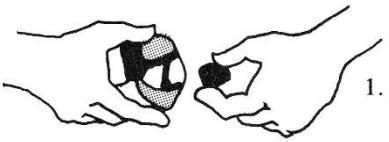
See next page for visual instructions.

Guiding Visitors' Play

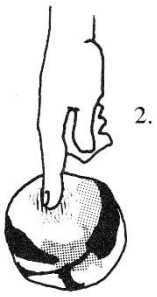
- Have you ever played with clay before? Modeling clay? Play dough?
- What kinds of things are made out of clay?
- How can you make the clay into different shapes?
- We are using one technique to make clay pots. What other ways of shaping the clay can you think of?

Making a Clay Pot Worksheet

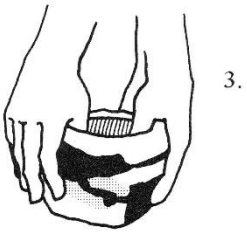
1. Roll clay into a ball.



2. Press a hole in the center of the ball with your finger.

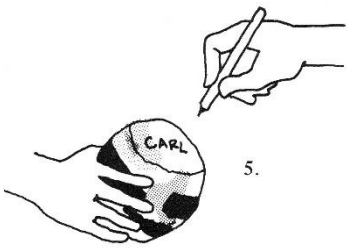


3. Keep widening the hole and shaping the sides of your pot with the palms of your hand, until you like the way your pot looks.



4. Make marks to decorate the pot using a craft stick, toothpick, or rope.

5. Sign your name or a symbol for your name on the bottom of your pot. Use a pin or the tip of a sharp pencil to write in the clay.



Penobscot & Passamaquoddy: *Makuk Paper Bag*

Ages: 5 and up

Background

For hundreds of years, Indigenous peoples have been making use of birch bark, especially in the New England area. The outer bark of white (or paper) birch can be used for canoe construction, as a covering for weetus and for making a variety of containers.

Birch bark is often collected in the spring and stored for future use. A *makuk* is birch bark container that is often used for storing the hard sugar collected as maple sap in the spring. See some examples of makuks in the Penobscot and Passamaquoddy section of the exhibit.

The use of birch bark for functional household objects has a long tradition among people Indigenous to the Eastern Woodland region. One Passamaquoddy artist, Tomah Joseph (1837-1914), revolutionized the art of birch bark basketry.

During the late 1800s, as more and more tourists came to Maine, artists began catering to the tourist trade. Tomah Joseph was one artist who adapted to this new market. He created trinket boxes, playing card holders, even magazine racks all using traditional birch bark techniques. He also changed the style of decoration add stories from Passamaquoddy legends and scenes of daily life to his work. Tomah Joseph was also one of the first artists to sign and date his work. His work went on to inspire future generations of birch bark artists and added a modern twist on this traditional art form.

MATERIALS & PREP

- Makuk template
- Paper or construction paper
- Scissors
- Tape and/or stapler and staples
- Hole punch and yarn, for stitching seams together (optional)
- (Birch bark paper can also be used)

Remember Me: Tomah Joseph's Gift to Franklin Roosevelt, by Donald Soctomah and Jean Flahive, Gardiner, ME: Tilbury House Publishers, 2009.

We're Still Here: Art of Indian New England The Children's Museum Collection, by Joan A. Lester, Boston, MA: The Children's Museum, Boston, 1987.

Tips

1. Indigenous peoples have traditionally used birch bark for hundreds of years. Show examples of makuks and other birch bark cultural materials are displayed in the Penobscot and Passamaquoddy section of the exhibit. The process book shows how birch bark is collected and used.

2. While doing this activity, you may have the opportunity to talk about Indigenous cultures, particularly if you live in an area that has Indigenous in your community. It is important to impress upon families that while Indigenous cultures have a long and rich history, Indigenous peoples are still very much around, doing the same sorts of things that everyone does.

3. For a challenge, use a hole punch to add holes along the edges of flaps A and B. When you overlap the sides, use a piece of yarn to stitch the seams together.

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are makuks. Makuks are containers made out of birch bark. Would you like to make your own makuk to take home?

1. Fold the paper with the makuk template in half along the fold-line. Cut around the outside edges. Unfold the paper so that the paper is now symmetrical with the fold line as the line of symmetry.

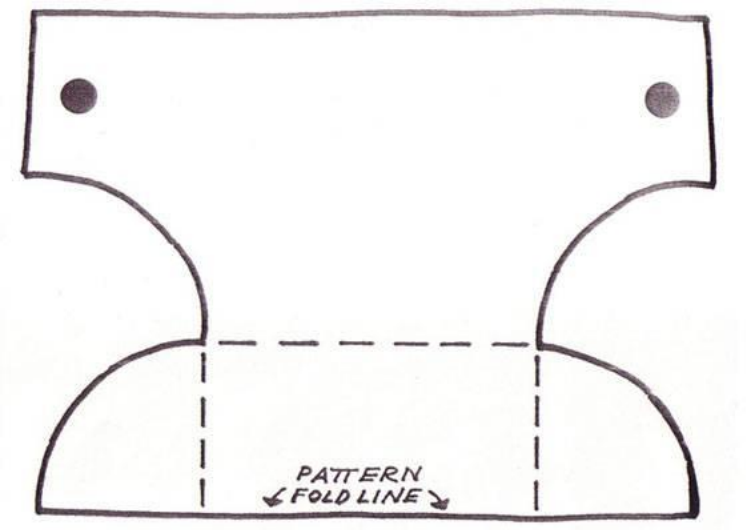
2. Decorate the sides of the makuk. Use traditional Native designs or create your own. Penobscot and Passamaquoddy favor designs from nature or even use there makuks for storytelling.

3. When you are done decorating the makuk, fold along the dotted lines to create the base. Working on one side, fold in flap B, then bring flap A to overlap with flap B (see diagram below). Tape or staple the flaps together to create the sides of the makuk. Repeat on the other side to complete the makuk.

See printable PDF picture: http://www.bostonchildrensmuseum.org/learning-resources/native-voices.

Guiding Visitors' Play

- Before there were glass or ceramic containers, Indigenous peoples used birch bark for many household objects. What kinds of things do you think they used or make?
- What kinds of things do you use containers for?
- What other things do you think birch bark could be used for?
- Birch bark can also be used for writing or for storytelling. What kinds of stories would you write down to share?



Please print from the Basket Template PDF found
http://www.bostonchildrensmuseum.org/learning-resources/native-voices

Template found at http://www.cbmaplefarm.com/mokuk.htm

Penobscot & Passamaquoddy: *Nature Diaries*

Ages: 4 and up

Background

In the city, in the country, in the suburbs…many species of bird, mammal, reptile, amphibian, insect and other organisms can be found if you take the time to look. Giving kids the chance to do an inventory of these creatures not only familiarizes them with living things and classification, but also instills in them a sense of place and an understanding of and appreciation for their home environment.

In *Native Voices*, we often use the term "Indigenous" as it suggests being connected to a specific place. The climate, geography, plants, and wildlife that live in New England shape how people of those places live – what they eat, what they wear, what they use to build. Think about how the nature of where you live shapes how you live. Can you find examples in the exhibit of people using what they find in nature for food, tools, or to create art?

Before sending visitors off to explore, consider reading one of the following books or instruct visitors to explore the winter section of the exhibit.

Big Tracks, Little Tracks: Following Animal Prints by Millicent E. Selsam; Collins, 1998.

Tracks, Scats and Signs by Leslie Dendy; Cooper Square Publishing Llc., 1996.

Thanks to the Animals by Allen Sockabasin (Passamaquoddy); Tilbury House Publishers, 2005.

MATERIALS & PREP

- Crayons, markers, colored pencils
- Clipboards or other hard surface for writing on
- Unlined paper for writing or sketching
- Magnifying glasses and rulers or measuring tape
- Field Guides (optional)
- Butcher Paper (optional)

Tips

1. If the weather is nice, do this activity outdoors. Have visitors explore the "museum habitat" to see what they can find. Then send them inside to see if they can find anything the same or different in the exhibit from what they found.
2. If visitors enjoyed the activity, suggest that they try it at home. Go on a wildlife search in your own backyard or neighborhood and see what you can find. How do you or could you use the plants and animals in your own surroundings?
3. Extension idea: After searching for wildlife in the exhibit, try to find any cultural materials that are made out of those plants and animals. Look at the regalia to see what natural materials may have been used. Do these materials match up with some of the plants and animals that were found? (For example, if you found deer, try to find leather regalia that could be made out of deer skin.)
4. Ask visitors about the plant or animal they chose to draw. Why did they choose it? What do they know about it? You may also want to encourage visitors to draw themselves interacting with the plant or animal they chose so that they can then locate themselves in nature and how they interact with it.

What to Do

Invitation

Hello. Welcome to *Native Voices*! Today we are exploring the exhibit to find plants and animals Indigenous to New England. We are making this big picture with all the plants and animals in it. Can you find and draw a plant or animal in the exhibit to add to the picture?

(Optional) Prior to the activity, create a line drawing on a large piece of butcher paper. It does not have to be, and should not be very detailed. However, make sure it includes a horizon line, a body of water, and a tree or two. Once visitors have completed their drawing, encourage them to add it to the picture in the place where they think they would find it.

1. Give each visitor a clip board, paper, and drawing material and tell them to explore the exhibit and find plants or animals.

2. Some living things are hidden behind the "?" boxes. Remind visitors to check these hidden spaces to see what they can find. Sometimes you might not see an animal but you will be able to find their tracks or hear the sound they make.

3. Offer magnifying glasses and measuring tapes to add to the explorations.

4. As visitors explore, encourage them to sketch the wildlife that they find. This could be something that is already familiar or something new that they have found. Visitors can also sketch the habitat as a reminder of what environment they explored.

5. When finished, ask visitors to share what they found. Was anything new or surprising? Encourage them to add their drawing to the butcher paper in a place where they think they'd find that plant or animal and add it to the ecosystem.

Guiding Visitors' Play

- What kinds of plants and animals do you have near your house or neighborhood? Do you use them for anything—food, artwork, tools?
- What sorts of plants and animals do you think are important to Indigenous peoples? How do you think they might be used?
- Do plants and animals near your home change with the seasons?

School Programs: *Native Voices*

Requires one museum educator and four chaperones
Grades 2-5

Background

The School Program for *Native Voices* allows for an in-depth (one-hour) focus on contemporary Indigenous communities in New England. Within the exhibit, students and chaperones will explore the seasons as they are introduced to five Indigenous communities and the tribal lands that they call home. The program also utilizes materials—cultural materials, photographs, tools—that are otherwise not necessarily available in the exhibit.

School programs should be taught by knowledgeable museum educators. Sufficient training and preparation ahead of time is essential. Pre- and Post-Visit Information sent to classroom teachers who have made a reservation for a school program provide excellent suggestions for preparing the students before they come and following-up with their class after their museum visit.

This program focuses on presenting Indigenous cultures to children through daily life habits, a topic that children can easily relate to. According to conclusions drawn by Selinda Research, in cultural exhibitions young children learn most effectively by relating to their own life through the respective developmental stage for their age group.

This program will enable students to experience what life may be like for Indigenous children their own age—meeting tribal elders and learning from them, hearing traditional stories, and participating in seasonal celebrations and activities, to name a few. Students will also share the tribe that they explored with the rest of the class, introducing the name of the tribe, where they are from, and a traditional art form. Through various activities before and after the visit to the exhibit as well as during the visit, students will learn to appreciate contemporary Indigenous communities practice and tradition.

MATERIALS & PREP

- Map of New England with tribes labeled (in introduction section of exhibit)
- Copy of *When the Shadbush Blooms* by Carla Messinger
- Four object boxes including completed cultural materials and samples of raw materials
  - Narragansett basket and ash splints
  - Mashpee Wampanoag wampum samples and quahog shells
  - Aquinnah Wampanoag Gay Head clay pot and sand sample
  - Passamaquoddy birch bark container (mahkuk) and birch bark
- Clipboards, worksheets and pencils for note taking
- Additional photos to compare in the exhibit and share with the class (tribe elders, artist photo, landscape image, etc.)

What to Do

Introduction (10-15 minutes)

Welcome group to the entry to the exhibit and explain that they will be introduced to five Indigenous communities in New England. Find out what students already know about Indigenous peoples. (Use chart paper to take notes if you choose.) Use the introductory panels to identify the names of each community and where they live.

Read the story *When the Shadbush Blooms* to introduce that Indigenous peoples still maintain longstanding cultural traditions even in a modern world.

Small Group Activity (15 minutes)

Explain that each group will explore one section of the exhibit—spring, summer, fall or winter. Each group will become experts on their season and tribe and will introduce their section to the class. Give each group an object box and a School Program Worksheet to bring and use/open in their exhibit section.

Each group should fill out the questions on the worksheet and explore the cultural materials found in their object box in order to learn more about that specific Indigenous community. If groups have extra time, ask them to explore the Pow Wow section of the exhibit.

School Program Worksheet can be found: http://www.bostonchildrensmuseum.org/learning-resources/native-voices

Presentation to Whole Class and Q&A (15-20 minutes)

Have each group take turns sharing what they learned in their section and their object box.

Have each group share the following information:

- Which season was the group assigned?
- Which tribe did they meet there? What state is the tribe from?
- What was their cultural material? What was if made of? Do they know who the artist is?
- What did they find that was the same or similar to their own lives?
- What did they find that was different or surprising about Native life?

Exhibit Exploration (10-15 minutes)

With any remaining time, invite the class to explore other sections of the exhibit and see what else they can find. Optional: Have the teacher fill out school visit evaluation form.

Pre- and Post-Visit Activities

Pre-Activity: Connect with a local Native American tribe

Have students learn more about local Indigenous communities: explore their tribal website, visit their tribal museum and/or cultural center, and/or search for books written by members of that community.

Post-Visit Activity: Complete a KWL chart

As a group, complete the chart by filling in what the class has learned about Indigenous peoples and culture based on the *Native Voices* exhibit. https://www.eduplace.com/graphicorganizer/pdf/kwl.pdf

More about the Exhibit

Evaluations and Surveys

Thanks to funding from NEH, the exhibit is traveling rent-free. Hosts will be responsible for submitting condition reports and surveys pertaining to the exhibit, goals of the tour, and visitor experience.

Condition Reports

Host museums are required to submit a detailed condition report within 10 days of receipt of the exhibit and another report within 10 days upon completion of the booking period. There reports can be found in the Exhibit Assembly kit.

Visitor Reach and Host Partner Outputs

Additionally, the National Endowment for the Humanities (NEH) grant requests we document the following outputs for each host institution:

- Number of visitors to the exhibition
- Number of visitors who participate in public programming in the exhibition
- Number of staff who participate in training sessions
- Number and types of collaborative public programs
- Number and types of cultural materials included for display
- Frequency and types of communication between partners

We will contact you to provide estimations/counts of the above outputs after de-installation.

Staff Pre- and Post-Surveys: Evaluation of Exhibit and Professional Development Goals

It is our goal that host museum partners will:

- Feel more confident in their ability to partner with local Indigenous communities
- Learn or implement new ways to collaborate with local Indigenous communities
- Gain knowledge about the perspectives and cultural practices that are important to partnering with local Indigenous communities
- Feel confident in their ability to engage each other and engage with visitors in culturally competent ways

It is our goal that Indigenous community partners will:

- Learn or implement new ways to share their perspectives within informal education settings
- Feel respected during their collaboration with the host museum

Finally, it is our goal that both partners will feel a greater or sustained interest in continuing to collaborate with one another.

BCM will invite all staff members at each host institution to complete anonymous online surveys before receiving the exhibit (pre-survey) and at the end of the hosting period (post-survey) to help assess the extent to which the above professional development goals have been met.

Visitor-Level Surveys

In addition, each host institution will be required to collect 50+ visitor surveys to learn more about the visitor experience in *Native Voices* and during related programming. These visitor surveys will be short and easy to implement, and BCM will provide suggestions and advice as needed on how to best gather visitor-level data. A PDF of this survey is available for you to print for your visitors: http://www.bostonchildrensmuseum.org/learning-resources/native-voices.

308 Congress St, Boston, MA 02210

Loose Parts Checklist

Here is a check list of items to make sure are working and/or present when opening the exhibit.

- All 4 screens should be on when opening the exhibit: Pow Wow section, Aquinnah Wampanoag section, Passamaquoddy section, and Penobscot section
- Check to make sure the 3 Vernal pool buttons work
- Check 8 "Pool Party" cards are located in the bucket
- Check for strips of vinyl for basket weaving in the Narragansett section
- Check for puzzle pieces for the basket stamping activity
- Listen to the 3 phones in the backpacks playing three types of music
- Count 8 number magnets on the classroom blackboard
- Check the computer screen and make sure the online exhibit is open
- Check for wooden shell beads in the artist necklace workshop – templates should be next to the doodle board and final pieces in the pin by the necklace display
- Check for corn, lobster, seaweed, clams, potatoes, mussels are in the basket for the clambake
- Check for hermit crab and star fish to be placed by the seaside
- Check for strips of vinyl for basket weaving in the Pow Wow section
- Test potluck plates for local food to make sure audio works
- Check for pots, frying pan, steaks, carrots, potatoes, eggplant, pepper, corn, and two serving utensils in the kitchen
- Books:
    - *Thunder Boy Jr.* by Sherman Alexie
    - *Chicora and The Little People* by Arvis Boughman
    - *The Warriors* by Joseph Bruchac
    - *Whale Snow* by Debby Dahl Edwardson
    - *Kunu's Basket: A Story from Indian Island* by Lee DeCora Francis and Susan Drucker
    - *We All Count: A Book of Cree Numbers* by Julie Flette
    - *Fatty Legs: A True Story* by Christy Jordan-Fenton and Margaret Pokiak-Fenton
    - *When the Shadbush Blooms* by Carla Messinger and Susan Katz
    - *Clambake: A Wampanoag Tradition* by Russell Peters and John Madama
    - *Rock and Roll Highway: The Robbie Robertson Story* by Sebastian Robertson and Adam Gustavson
    - *Baby Learns About Colors* by Jessie Eve Rufenach
    - *Cradle Me* by Debbie Slier
    - *Jingle Dancer* by Cynthia Leitich Smith
    - *Thanks to the Animals* by Allen Sockabasin
    - *Kamik's First Sled* by Matilda Sulurayok
    - *Gracias Te Damos* by Chief Jake Swamp and Erwin Printup Jr.
- Check for snow shoes
- Check for snow snakes

<u>At risk:</u>

- Food migrates quickly
- The wooden doors that conceal information about local fauna/flora can break easily.
- Information panels for the introduction of each of the tribes are secured using only Velcro. Are at risk of being removed/broken.
- Dream catchers may break easily.
- Information cards already have some tear on them and will likely become detached soon.

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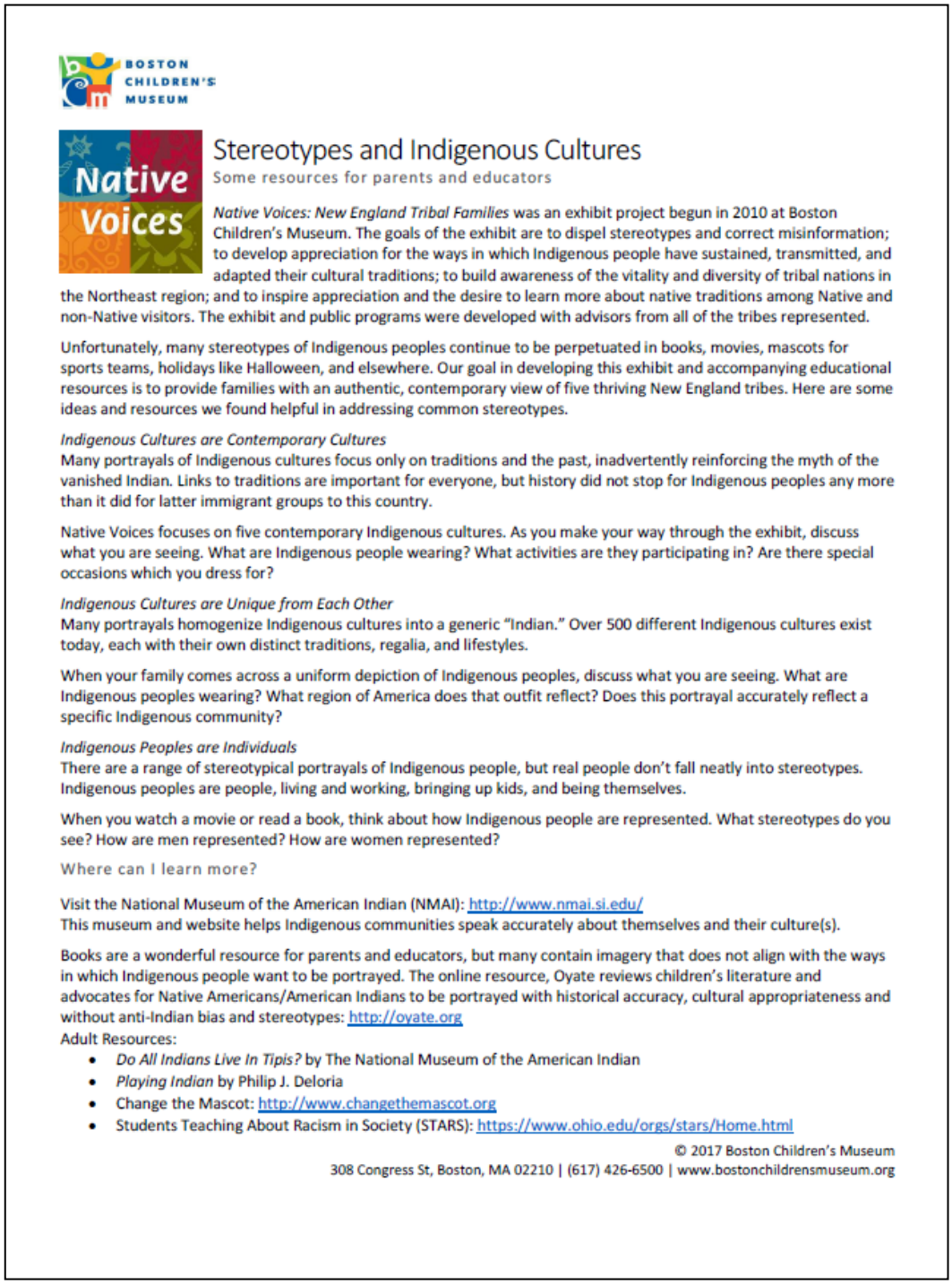
Stereotypes and Indigenous Cultures Handout

In 2015, Boston Children's Museum began working on an additional handout for *Native Voices* – please place in the "Pow Wow" section of the exhibit - to explain some of the big misconceptions about Indigenous cultures. We felt this was important in order to help visitors better understand challenges facing Indigenous communities today. Advisor and long-time museum friend Lorén Spears of the Tomaquag Indian Memorial Museum assisted with edits and was thrilled that this would be available to visitors. A PDF of this handout is available for you to print for your visitors: http://www.bostonchildrensmuseum.org/learning-resources/native-voices.



BOSTON CHILDREN'S MUSEUM

Native Voices

Stereotypes and Indigenous Cultures

Some resources for parents and educators

Native Voices: New England Tribal Families was an exhibit project begun in 2010 at Boston Children's Museum. The goals of the exhibit are to dispel stereotypes and correct misinformation; to develop appreciation for the ways in which Indigenous people have sustained, transmitted, and adapted their cultural traditions; to build awareness of the vitality and diversity of tribal nations in the Northeast region; and to inspire appreciation and the desire to learn more about native traditions among Native and non-Native visitors. The exhibit and public programs were developed with advisors from all of the tribes represented.

Unfortunately, many stereotypes of Indigenous peoples continue to be perpetuated in books, movies, mascots for sports teams, holidays like Halloween, and elsewhere. Our goal in developing this exhibit and accompanying educational resources is to provide families with an authentic, contemporary view of five thriving New England tribes. Here are some ideas and resources we found helpful in addressing common stereotypes.

Indigenous Cultures are Contemporary Cultures

Many portrayals of Indigenous cultures focus only on traditions and the past, inadvertently reinforcing the myth of the vanished Indian. Links to traditions are important for everyone, but history did not stop for Indigenous peoples any more than it did for latter immigrant groups to this country.

Native Voices focuses on five contemporary Indigenous cultures. As you make your way through the exhibit, discuss what you are seeing. What are Indigenous people wearing? What activities are they participating in? Are there special occasions which you dress for?

Indigenous Cultures are Unique from Each Other

Many portrayals homogenize Indigenous cultures into a generic "Indian." Over 500 different Indigenous cultures exist today, each with their own distinct traditions, regalia, and lifestyles.

When your family comes across a uniform depiction of Indigenous peoples, discuss what you are seeing. What are Indigenous peoples wearing? What region of America does that outfit reflect? Does this portrayal accurately reflect a specific Indigenous community?

Indigenous Peoples are Individuals

There are a range of stereotypical portrayals of Indigenous people, but real people don't fall neatly into stereotypes. Indigenous peoples are people, living and working, bringing up kids, and being themselves.

When you watch a movie or read a book, think about how Indigenous people are represented. What stereotypes do you see? How are men represented? How are women represented?

Where can I learn more?

Visit the National Museum of the American Indian (NMAI): http://www.nmai.si.edu/
This museum and website helps Indigenous communities speak accurately about themselves and their culture(s).

Books are a wonderful resource for parents and educators, but many contain imagery that does not align with the ways in which Indigenous people want to be portrayed. The online resource, Oyate reviews children's literature and advocates for Native Americans/American Indians to be portrayed with historical accuracy, cultural appropriateness and without anti-Indian bias and stereotypes: http://oyate.org

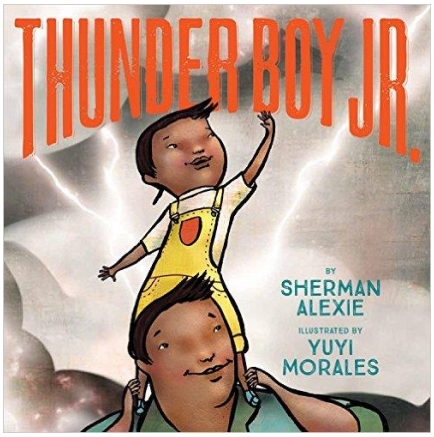
Adult Resources:

- *Do All Indians Live In Tipis?* by The National Museum of the American Indian
- *Playing Indian* by Philip J. Deloria
- Change the Mascot: http://www.changethemascot.org
- Students Teaching About Racism in Society (STARS): https://www.ohio.edu/orgs/stars/Home.html

308 Congress St, Boston, MA 02210 | (617) 426-6500 | www.bostonchildrensmuseum.org

Shop Recommendations

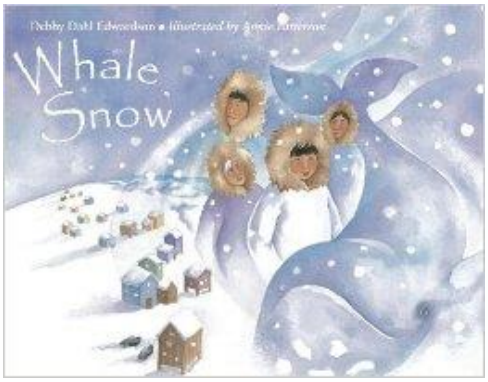
Having a great selection of books and items from Indigenous communities in your shop is a great way to support your local economy! When beginning to work with your Indigenous partners, ask them about who is local that you could support by having their products in your shop. Additionally, a great way to support Indigenous communities is through books by Indigenous authors and illustrators. Here are ones we highly recommend:

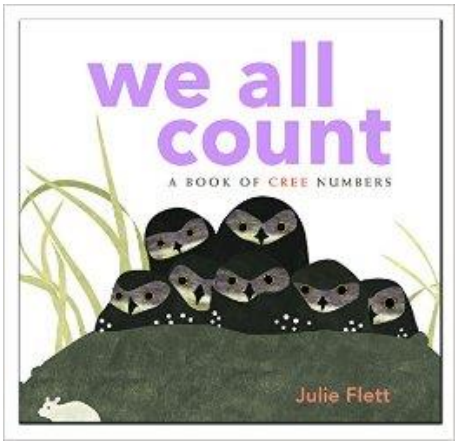


Thunder Boy Jr. by Sherman Alexie
CONTEMPORARY | Ages 3-6
Thunder Boy Jr. is named after his dad, but he wants a name that's all his own. Just because people call his dad Big Thunder doesn't mean he wants to be Little Thunder. He wants a name that celebrates something cool he's done, like Touch the Clouds, Not Afraid of Ten Thousand Teeth, or Full of Wonder. But just when Thunder Boy Jr. thinks all hope is lost, he and his dad pick the perfect name...a name that is sure to light up the sky.

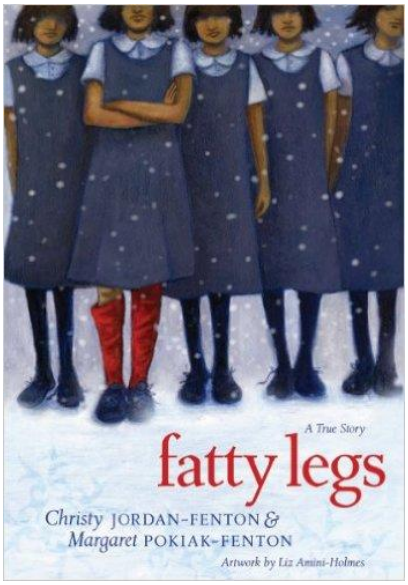
National Book Award-winner Sherman Alexie's lyrical text and Caldecott Honor-winner Yuyi Morales's striking and beautiful illustrations celebrate the special relationship between father and son.

Whale Snow by Debby Dahl Edwardson
*Recommended by American Indians in Children's Literature Blog and Oyate |
CONTEMPORARY | Grades: K-2
Amiqqaq is excited when his family catches a bowhead whale. As his family prepares to celebrate the traditional Iñupiaq whaling feast, Amiqqaq learns about the spirit-of-the-whale.

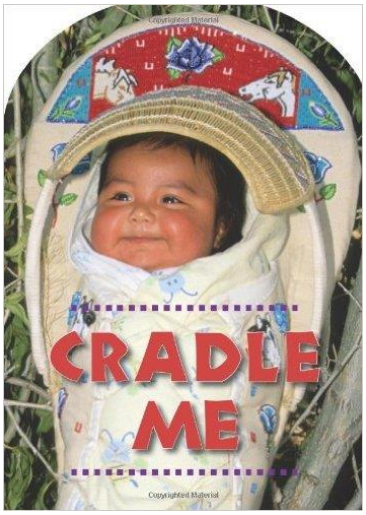




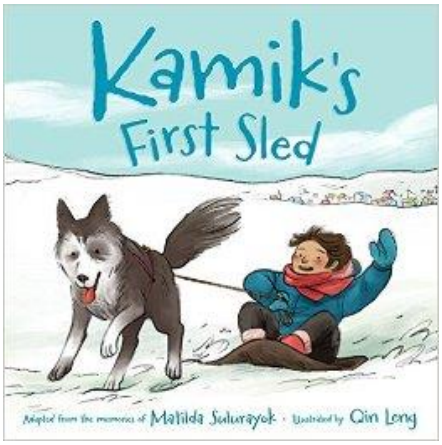
We All Count: A Book of Cree Numbers by Julie Flette
*Recommended by American Indians in Children's Literature Blog
CONTEMPORARY | Ages: 0-3
We All Count a Book of Cree Numbers provides insight into contemporary Cree life. It teaches Cree numbers and provides pronunciation. This board book is wonderfully illustrated by Canadian based Cree/Metis artist Julie Flett. This book is important in enhancing learning of Cree numbers and making Cree culture accessible to young readers.



Fatty Legs: A True Story by Christy Jordan-Fenton and Margaret Pokiak-Fenton
*Recommended by American Indians in Children's Literature Blog
CONTEMPORARY | Grades: 4-8
The moving memoir of an Inuit girl who emerges from a residential school with her spirit intact. Eight-year-old Margaret Pokiak has set her sights on learning to read, even though it means leaving her village in the high Arctic. Faced with unceasing pressure, her father finally agrees to let her make the five-day journey to attend school, but he warns Margaret of the terrors of residential schools. At school Margaret soon encounters the Raven, a black-cloaked nun with a hooked nose and bony fingers that resemble claws. She immediately dislikes the strong-willed young Margaret. Intending to humiliate her, the heartless Raven gives gray stockings to all the girls -- all except Margaret, who gets red ones. In an instant Margaret is the laughingstock of the entire school. In the face of such cruelty, Margaret refuses to be intimidated and bravely gets rid of the stockings. Although a sympathetic nun stands up for Margaret, in the end it is this brave young girl who gives the Raven a lesson in the power of human dignity.



Cradle Me by Debby Slier
*Recommended by American Indians in Children's Literature Blog
TRADITIONAL | Grades: Preschool-12
The rich Native American tradition of carrying babies safely, comfortably and close to their mothers in cradle boards endures to this day. As shown in this photo-filled book, each cradle board is personalized and they differ from tribe to tribe, not only in style but also in the material used. This die-cut shaped, fill-in-the blanks book features cradle boards from Paiute, Shoshone, Pueblo and other tribes and enables readers to write in their own language.



Kamik's First Sled by Matilda Sulurayok
*Recommended by American Indians in Children's Literature Blog
CONTEMPORARY | Grades: K-2
Jake's puppy Kamik is growing quickly, but the dog isn't becoming any easier to handle. All Jake wants is to raise his puppy into a strong, fast sled dog, but Kamik is far from ready to pull a sled with a dog team. With some advice and a little help from his grandmother, Jake learns basic principles of how to begin training a dog to pull. Kamik finally has his first sled, and he and Jake can finally begin exploring the tundra together. But Jake and Kamik are still inexperienced, and when a blizzard starts blowing in across the tundra, Jake has to rely on his knowledge to get home. Inspired by the life memories of the author, an Inuit elder, this book lovingly presents basic dog-rearing practices that even the youngest dog lover can try.

Resources

Glossary

Algonquian
An anthropological classification for 33 distinct tribes including the Wampanoag, Abenaki, and Ojibway who are part of the Algonquian language group. This classification does not include the Iroquois.

Aquinnah
"The end of the island" or "the seashore." Europeans named this part of Martha's Vineyard Gay Head, after the "gaily colored cliffs."

Indigenous
In doing programs in *Native Voices*, we were instructed by our advisory committee to use the term “Indigenous” rather than Native American or American Indian. The reason for this is that Indigenous suggests a connection to place and so an Indigenous community is one that is self-identifying as originating in that place prior to invasion or colonialism.

Inherent Rights
These are rights that Indigenous peoples hold collectively, the most important of which is the inherent right to self-determination. These rights are not "given" to Indigenous peoples by states or any other external entity. Rather, they are rights rooted in Indigenous peoples' historical and continuing existence as culturally and politically distinct peoples.

Legends
There is no word in the English language which expresses the role of oral tradition in Native cultures. Sometimes words like legend or myth are used but these do not adequately represent the value, importance, and validity of oral tradition.

Mashpee
Mashpee is one of the major Wampanoag communities. It means "big pond" or "big Water." Mashpee pond is the largest body of fresh water on Cape Cod.

Massachusetts
An area where Wampanoag people lived. It means "place of the little mountain" and the name of the state is derived from this Wampanoag word.

Medicine man
An English term for a traditional tribal spiritual leader and advisor.

Moshup
Moshup was a giant who cared for and protected the Wampanoag in the earliest times. He is often referred to in Wampanoag oral tradition.

Narragansett
A nation of Indigenous peoples who are the southern neighbors of the Wampanoag.

Nipmuc
A nation of Indigenous peoples who are the western neighbors of the Wampanoag.

Noepe
The Wampanoag name for the island of "Martha's Vineyard."

Oral tradition
Established ancient history that is passed down verbally from generation to generation.

Paw wau
This is the Wampanoag/Narragansett term for he or she who heals. The English mistakenly applied this seventeenth-century term to the gathering or ceremony a paw wau was leading.

Pequot
A nation of Indigenous peoples who are the southwestern neighbors of the Wampanoag.

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Pilgrims
A small band of English immigrants who came to this continent seeking religious freedom, land, and profit. They were the first "boat people" to settle on this continent.

Plimoth Plantation
A living history museum of the seventeenth century in Plymouth, Massachusetts. The museum includes the 1627 Pilgrim village of "New Plimoth" and the Wampanoag Indian Programs' Hobammock's Homesite.

Pow wow
A gathering where Native American families and friends come together. During the gathering there is dancing, and socializing, and native crafts and food are sold. The word comes from paw wau (see above definition).

Quahog
A hard-shelled mollusk with purple coloring on the inside edge. The word "quahog" is derived from the Wampanoag word "paqah."

Sachem
A traditional tribal leader who is responsible in part for the government and the welfare of the people. The English might have referred to this person as "chief."

Seasonal Thanksgivings
The Wampanoag seasonal harvest festivals include Strawberry, Maple Sugar, and Cranberry.

Self Determination
Self-determination is the inherent right of Indigenous peoples to decide, practice, and preserve their own collective or community-based ways of living. This includes, for example, Indigenous peoples' right to determine their own membership, or citizenship, within their tribal nations, as well as their right to practice and preserve their own cultural and spiritual traditions and their relationship to their homelands.

Strawberry Thanksgiving
A Northeast Indigenous celebration that observes the moon of early summer when strawberries grow.

Succotash
A dish made with corn and shell beans; sometimes meat such as rabbit or venison is included.

Teepee
A skin-covered, conical shaped, traditional home used by Indigenous peoples in the Great Plains.

Tribal Nation Sovereignty
This refers to an Indigenous tribal nation's cultural, political, and spiritual authority as a self-governing, self-determining people. As sovereign nations, Indigenous peoples and their leaders make their own decisions about internal governance, for example, and about their relationships with other sovereign nations.

Wampanoag
A nation of Indigenous peoples who live in southeastern Massachusetts. The word means "People of the First Light" or "People of the Dawn."

Wampum
"Wampum, made of quahog shell, is as precious and dignitary as any gem to the Wampanoag. It sustains our health, critiques our history, and adorns our apparel." -- Joan Avant Tavares, Mashpee Wampanoag.

Weetu
A dome-shaped house covered with bark or mats. The word "weetu" is derived from the ancient Wampanoag word "wigwam."

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